DOCUMENT RESUME

ED 252 436 SO 015 994

AUTHOR Lewis, Richard
TITLE Imaging Ideas. A Select List of Films & Videotapes Produced with Funds from State Humanities Councils.
INSTITUTION National Federation of State Humanities Councils, Minneapolis, MN.
PUB DATE Jan 84
NOTE 66p.; Photographs may not reproduce clearly.
AVAILABLE FROM National Federation of State Humanities Councils, 12 So. 6th St., #527, Minneapolis, MN 55402 (Order no. 1-84, $4.00).
PUB TYPE Reference Materials - Directories/Catalogs (132)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *American Studies; Annotated Bibliographies; Biographies; Employment; Ethnic Groups; Females; *Films; *Humanities; Immigrants; Resource Materials; Rural Areas; Sex Role; Social Problems; *Videotape Recordings
IDENTIFIERS Heroes; United States (West)

ABSTRACT

Films and videotapes treating some aspect of American culture and society, which were developed with funds from the state humanities societies, are described. The purpose of the catalog is to provide a qualitative critique of the listed films and videotapes that can clarify how each film's orientation or, in some cases, limitation in the treatment of the subject may call for supplemental presentation of ideas and information. The materials included were chosen through a nomination process in which all states were asked to nominate one film or videotape for the catalog. Items to be included in the catalog were chosen by a panel of six individuals, representing professional backgrounds in the humanities, experience in film and video production, and work on state humanities councils. Thematic categories of the films include American biography, the American West, American life, immigration and ethnic cultures, the populist hero, public issues, rural America, women's experience, and work and society. Information provided for each entry includes description of content, production quality, treatment of subject, potential program use, and availability information. (RM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)
This document has been reproduced as received from the person or organization originating it.
Minor changes have been made to improve reproduction quality.
Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Roberta Frank
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

ED252436

SO 015 994

A Select List of Films & Videotapes
Produced With Funds From State Humanities Councils

January 1984

imaging ideas

Media Screening Panelists

Steve Baar, Dean of Humanities, Westminster College
Jay Kaplan, Executive Director, New York Council for the Humanities
Dennis Moore, Professor of English, Beloit College
Stephen Schmidt, Chair, Colorado Humanities Program
Sandra Schulberg, Film-maker, New Front Films
Andrew Wyndham, Resource Center Director, Virginia Foundation for the Humanities and Public Policy

Text

Richard Lewis, Interim Executive Director, National Federation of State Humanities Councils

Design and layout

Judith M. Gilats, St. Paul

Production

Roberta Frank and Patricia Murphy, Federation Staff

Copyright 1984 by the National Federation of State Humanities Councils, 12 S. 6th Street, #527, Minneapolis, MN 55402. (612) 332-2407. Publication #1-84. Price: $4.00.

Funds for printing and distribution provided by the Division of State Programs of the National Endowment for the Humanities.

contents

Introduction 1

Thematic Categories 2

American Chinatown 3
California Council for the Humanities

American Grizzly 5
Minnesota Humanities Commission

Andrew J. Russell: Frontier Photographer 7
Utah Endowment for the Humanities

The Best Place to Live 9
Rhode Island Committee for the Humanities

Between Rock and a Hard Place 11
Humanities Foundation of West Virginia

The Brooklyn Bridge 13
New York Council for the Humanities

The Burghers of Calais 15
Virginia Foundation for the Humanities and Public Policy

Charles M. Russell: An American Artist 17
Missouri Committee for the Humanities

A Cowhand's Song: Crisis on the Range 19
Nevada Humanities Committee

The Day After Trinity: J. Robert Oppenheimer and the Atomic Bomb 21
New Mexico Humanities Council

E.D. Nixon: The Forgotten Hero 23
Committe for the Humanities in Alabama

Ends of the Earth 25
Louisiana Committee for the Humanities

Finnish American Lives 27
Michigan Council for the Humanities

From Dust to Ashes 29
Ohio Humanities Council

Hand Me Downs 31
Nebraska Committee for the Humanities

Hidden Places: Where History Lives 33
Kansas Committee for the Humanities

His Arkansas Land 35
Arkansas Endowment for the Humanities

Iron Horse 37
Georgia Endowment for the Humanities

Is Anyone Home on the Range 39
Wyoming Council for the Humanities

Jeannette Rankin: The Woman Who Voted No 41
Montana Committee for the Humanities

Joy Unspeakable 43
Indiana Committee for the Humanities

Lyman H. Howe's High Class Moving Pictures 45
Pennsylvania Humanities Council

One Third of a Nation: The South in the Great Depression 47
South Carolina Committee for the Humanities

Palmer Memorial Institute: The Mission and The Legacy 49
North Carolina Humanities Committee

The Phans of Jersey City 51
New Jersey Committee for the Humanities

Survival of a Small City 53
Connecticut Humanities Council

West of Hester Street 55
Texas Committee for the Humanities

Winter Brothers 57
Washington Commission for the Humanities

The Wisconsin Farm Woman 59
Wisconsin Humanities Committee

introduction

This catalog of films and videotapes funded by state councils differs from its 1980 predecessor* in presenting a more select list and offering a more complete description of each film's content, production quality, treatment of subject and potential program use. The purpose is to highlight a small number of films, selected by the councils as being of special interest to their region or on a subject of broad national interest, to encourage their wider use and to demonstrate something of the collective achievement of state councils in funding film and video -- especially the quality and diversity of that achievement.

The purpose is also to provide a qualitative critique of the listed films that can make clear how each film's orientation or, in some cases, limitation in the treatment of the subject may call for supplemental presentation of ideas and information. This critique, it is hoped, will strengthen the value of these films for use in public programs.

The films or videotapes included were chosen through a nomination process in which all states were asked to nominate one film or videotape for the catalog. It was not an elimination process; all nominations were reviewed with the intention of being listed in the catalog. The single nomination limit allowed for viewing and critique of all films, thus assuring the kind of detailed assessment that can be of greatest value to users.

In order to provide a consistent, well-informed, and objective set of comments on the films, the critiques themselves were developed by a panel of six individuals, representing professional backgrounds in the humanities, experience in film/video production and work on state humanities councils. Each panelist completed an evaluation of every film or videotape; these evaluations were then compiled and summary critiques written so as to reflect the unanimous judgement of the panelists, unless otherwise stated. The full set of critiques, in draft form, was then reviewed and approved by the panel.

The Federation office welcomes any comments on the catalog's form and content. We will continue to add to it each year and to modify it in whatever ways will enhance its usefulness as a selective survey of films and videotapes funded by the councils.

**Media: A Catalog of Resources*, available from the Federation office.

Thematic Categories

While each of the films listed in the catalog stands alone in its treatment of a subject, there are a variety of thematic categories represented among them. Almost all express some aspect of American culture and society; more specifically, some groupings would be:

American Biography

American Grizzly
Andrew J. Russell
Charles M. Russell
The Day After Trinity
E.D. Nixon
Ends of the Earth
Jeanette Rankin
Lyman H. Howe's High Class Moving Pictures
Palmer Memorial Institute

The American West

A Cowhand's Song
American Chinatown
Andrew J. Russell
Charles M. Russell
Is Anyone Home on the Range?
West of Hester Street
Winter Brothers

American Life

American Grizzly
Andrew J. Russell
The Brooklyn Bridge
The Burghers of Calais
Charles M. Russell
Hand Me Downs
Iron Horse
One Third of a Nation
Winter Brothers

Immigration/Ethnic Cultures

American Chinatown
The Best Place to Live
Ends of the Earth
Finnish American Lives
The Phans of Jersey City
West of Hester Street

The Populist Hero

E.D. Nixon
Ends of the Earth
Jeannette Rankin
Palmer Memorial Institute

Public Issues

A Cowhand's Song
American Chinatown
The Best Place to Live
The Day After Trinity
From Dust to Ashes
Is Anyone Home on the Range?
The Phans of Jersey City
Survival of a Small City

Rural America

A Cowhand's Song
Finnish American Lives
Hidden Places
His Arkansas Land
One Third of a Nation
The Wisconsin Farm Woman

Women's Experience

Jeannette Rankin
Palmer Memorial Institute
The Wisconsin Farm Woman

Work and Society

Between Rock and a Hard Place
A Cowhand's Song
Is Anyone Home on the Range?
The Wisconsin Farm Woman

American Chinatown

"American Chinatown" documents the apparent demise of a remnant community, Locke, California, once an active Chinese settlement in the Sacramento River delta. Now a virtual ghost town of 60 or so aging inhabitants, the community has become the focus of preservationists and tourist promoters. In a straight-forward journalistic style that combines voice-over narration, historical photos, interviews and present day scenes, the film reflects the filmmaker's concern for the residents whose lives have become a tourist attraction and whose decisions about the physical character of their community are largely preempted by the state preservation office.

One panelist described the film's subject as "what happens when a community's history becomes more important than its people." The film would be useful in programs concerned with ethnic survival, local power over place, historic preservation and human values and Chinese experience in America. Panelists rated the production quality as good. Some felt its approach was more descriptive than interpretive, more a film in the tradition of public affairs broadcast than one which explores ethical or cultural issues.

Photo by James Motlow

California Council for the Humanities
312 Sutter, Suite 601
San Francisco, California 94108
415-391-1474

16mm film (available for purchase in video); color
30 minutes; completed in 1980

Producer/director/writer: Todd Carrell, freelance filmmaker and reporter
Awards and special showings: Shown nationally on PBS in October, 1981
Available for rent or purchase from: University of California Extension Media Center, 2223 Fulton Street, Berkeley, CA 94720. 415-642-0640 to rent or preview; 415-642-5578 (to purchase). Rental charge: $40.00. Purchase price: $450.00 film; $355.00 video.
Auxiliary materials: 24-page reading supplement. American Chinatown, available from the California Council for the Humanities.

A biography on the life and work of Frederick Manfred, a southwest Minnesota novelist whose many novels and stories celebrate Indian and immigrant life of the Dakota-Minnesota region. Using interviews, voice-over narrative, regional footage and readings by Manfred from his work, the video offers a caring portrait of a writer whose work has roots in a strong knowledge of regional history and a lifelong association with the land and people.

Panelists considered the video's production quality as good and felt it conveyed an appealing nobleness of character about Manfred. On the other hand, they

Minnesota Humanities Commission
Metro Square LL 85
7th and Robert Streets
St. Paul, MN 55101
612-224-5739

Additional funding by the **South Dakota Committee on the Humanities.**

3/4" U-matic video cassette; color (also available in 16 mm film)
30 minutes; completed in 1983

AMERICAN GRIZZLY

What about you, boy?

What about you, boy?
Is your work coming along?
Are you still making candles
Against darkness and wrong?
The whole thing is to blast.
Blast and blast again. To fill the Black
With songs, poems, temples, paintings,
Anything at all. Attack. Attack.
Open up and let go.
Even if it's only blowing. But blast.
And I say this loving my God.
Because we are all He has at last.
So what about it, boy?
Is your work going well?
Are you still lighting lamps
Against darkness and Hell?

—from the movie "American Grizzly", a portrait of Frederick Manfred.

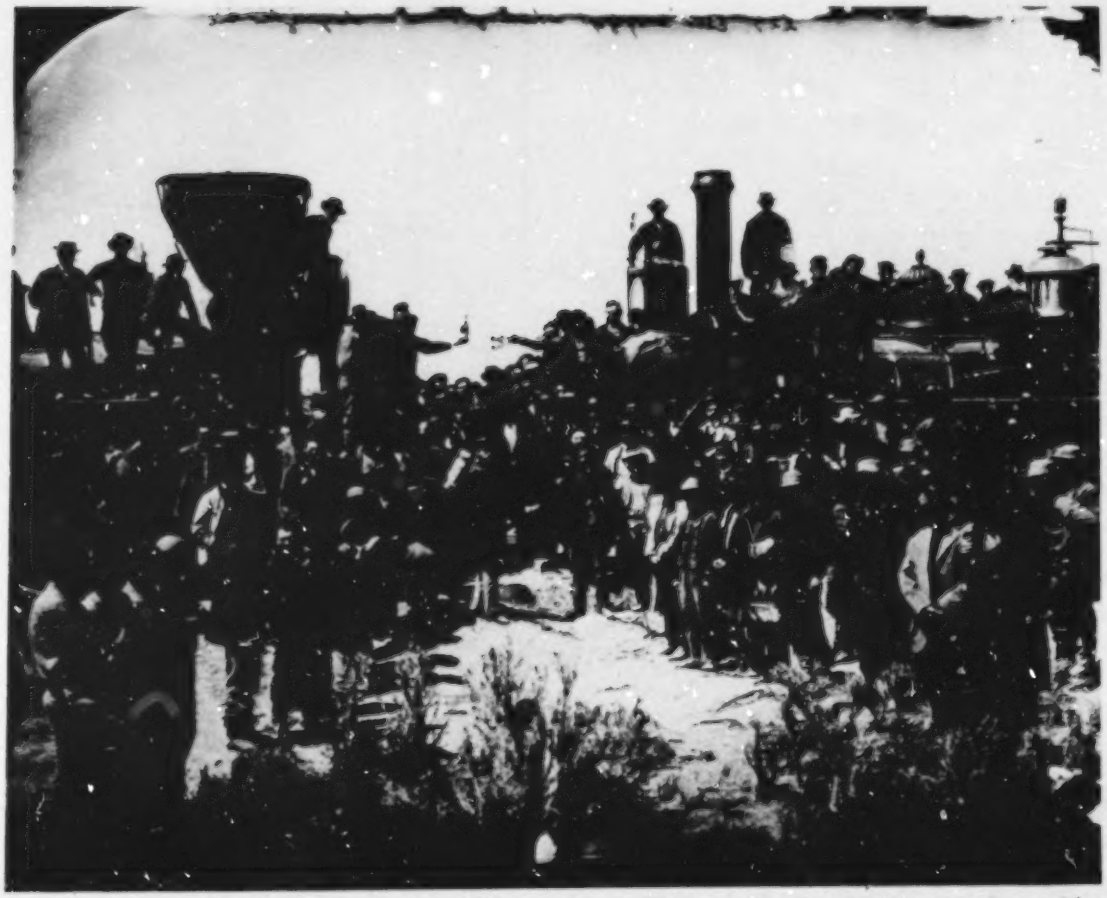
felt that the regional material in Manfred's work could have been more fully and imaginatively explored. Use of the film would be helped by supplemental information on the historical and cultural context of the region and on ways in which others have made the area a focus of literary or artistic expression.

The video would be very suitable for a program series on regional writers, and could fit well into programs concerned with literature and place, and literature as an expression of cultural history.

Producer/director/writer: Michael Hazard
Awards and special showings: Screened at Kijkhuis Festival (Holland), September, 1983
Available for rent or purchase from:
Michael Hazard, The CIE, P.O. Box 3343, St. Paul, MN 55165. 612-227-2240
Rental charge: $50 (video or film). Purchase price: video: $100; $55 (dub from CIE copy);$50 (permission to copy broadcast); film: $350; $400 with photoguard.

A film biography of an important 19th century photographer whose photographs of the Civil War, and later the building of the transcontinental railroad, constitute important documents of American history. Through extensive use of archival photos, interviews with scholars, voice-over narration, and some dramatic recreation, the film provides commentary on Russell's technique and subjects as well as much history of the west, particularly that associated with the development of the railroad. The photographs provide a detailed view of the American west, its landscape and people, before the incursion of masses of settlers.

Andrew J. Russell: FRONTIER PHOTOGRAPHER



Photograph by Andrew J. Russell
courtesy of the Oakland Museum.

Panelists rated the production quality as good, but felt that the use of still photos is a bit stiff at times and the scholarly comments do not consistently enrich the audience's understanding of the importance of Russell's work. The film would benefit from supplemental presentations on the historical background.

"Andrew J. Russell" would be useful in projects concerned with the history of documentary photography, history of the American west, railroad history, and in any series concerned with individuals whose artistic work has documented the landscape and social history of the west.

The film might be paired with "Time Exposure: William Henry Jackson, Picture Maker of the Old West," Crystal Productions.

Utah Endowment for the Humanities
Ten West Broadway
Broadway Building, Suite 900
Salt Lake City, Utah 84101
801-531-7868

16mm film or 3/4" U-matic video cassette; color
28 minutes; completed in 1983

Producer/director/writer:
James W. Dearden
Available for rent from:
Utah Humanities Resource Center, 20 South West Temple, Salt Lake City, Utah 84101, 801-534-1158, $10 (restricted to state humanities councils and their grantees)
Available for purchase from:
Scott Horman, BYU Audiovisual Services, 290 HRCB, Brigham Young University, Provo, Utah 84602. 16 mm print-$320; 3/4" U-matic video-$79.95; 1/2" Betamax or VHS-$49.95.
Auxiliary materials: The Utah Humanities Resource Center is preparing study/discussion guides as well as "instant" publicity kits on the film.

"Russell's fine visual sense, attributed to his experience as a painter, had earlier enabled him to produce Civil War images that, we are told, were mistaken for the work of Matthew Brady. Here we are primarily exposed to Russell's later photography." (Panelist comment)

THE BEST PLACE TO LIVE

This video describes a Laotian refugee family in Providence who, though well along in the process of assimilating to a new culture. continue to think in terms of returning to their homeland, "the best place to live." Using interviews, on-site filming, archival footage. and some voice-over narration, the video seeks to involve the viewer in the daily lives of the members of this family. in their efforts to cope with a new language, new social systems. new work settings. etc. It sets their new circumstances against a review of their experience in Southeast Asia. the war and the dislocation that followed.

Panelists rated the production quality as good. emphasizing the effectiveness of the cinema verite approach. though picture and sound are occasionally rough. The video provides a straightforward encounter with the family's experience. although doing little to explore the cultural forces which shape it and which influence their success in adjusting to the American environment.

> "The film is affecting and educational. We gain a clear understanding of who these people are."

"The Best Place to Live" would fit well into a film series on the immigration experience of various groups and would be useful in programs concerned with cultural assimilation. cross-cultural perspectives. American popular culture as a context for assimilation, the family experience of new Americans, and culture and community.

Some other state council-funded films were suggested as films that might be used in conjunction with it:

> "Refugee," funded by the Virginia Foundation
> "Two Worlds of Angelita," the New York Council
> "The Phans of Jersey City," the New Jersey Council
> "Refugee Road," the Ohio Committee

Rhode Island Committee for the Humanities
463 Broadway
Providence, Rhode Island 02909
401-273-2250

3/4" U-matic video cassette; color
55 minutes; completed in 1982

Producer/director/writers: Peter O'Neill and Ralph Rugoff
Awards and special showings: Red Ribbon Award, 1983 American Film Festival, NYC (sponsored by the Educational Film Library Association); Broadcast on WSBE-TV, Rhode Island public television and WGBH-TV, Boston (public television) throughout southern New England.
Available from:
Best Place Video, 21 Irving Avenue, Providence, Rhode Island 02906, 401-351-6923. Rental charge: $50. Purchase price: $200 (copies can be made in 3/4" U-matic, 1/2" betamax or VHS.)
Auxiliary materials: A companion 40-page booklet of scholars' essays is available from the Rhode Island Committee for the Humanities.

Day shift going into the mine (from the film).

Between Rock and a Hard Place

A film portrait, largely in a cinema verite style, of the personal and social dimensions of mine work--the place, the routine, the tasks, the relationships, the effects of years of such work, and changing attitudes toward mine work among younger miners. The film uses interviews, much on-sight shooting and a limited amount of voice-over narration.

Panelists rated the production quality as superior, citing especially the effectiveness of the interviews and the on-site camera work. The film achieves a close familiarity with workers presented without self-consciousness on their part or any loss of authenticity in the day-to-day life style represented.

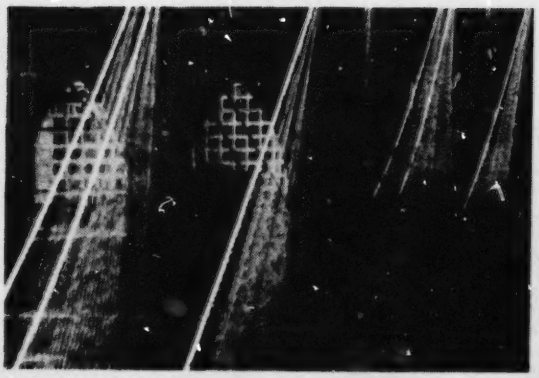
"This is an extremely effective documentation of lives dominated by place, of the values of America brought up sharply against work, energy needs and society." (Panelist comment)

"Between Rock and a Hard Place" would be valuable in programs concerned with industry in the Southern United States, the value of work, changing attitudes toward work, and the relation of industry to personal and community life. It could be helpfully supplemented with material concerning the larger economic, political and social forces that frame the circumstance of mine work or with material about other kinds of work, such as that presented in Studs Terkel's Working.

Humanities Foundation of West Virginia
Box 204
Institute, West Virginia 25112
304-768-8869

16mm film; color
60 minutes; completed in 1981

Director/producer/writer:
Kenneth Fink
Awards and Special Showings:
Festival dei Popoli First Prize, 1981 (International documentary film festival, Venice); The San Francisco Film Festival: Best of Category Award, Sociology, 1981; CINE Golden Eagle Award, 1981, Washington, D.C.
Available for rent from:
Humanities Foundation of West Virginia will loan the 16 mm film of 3/4" video at no charge.
Available for purchase from:
First Run Features, P.O. Box 686, Cooper Station, New York, New York, 10276, (212) 673-6881. $850 for 16 mm film; $500 for 3/4" video.
Auxiliary materials:
Discussion guide available from Humanities Foundation of West Virginia.



The web of cables on the Brooklyn Bridge (photo by Ken Burns).

Installing the cables for the bridge in 1878 (photo courtesy of the N.Y. Historical Society).

The Brooklyn Bridge

A comprehensive study of the creation of the bridge and of its artistic and symbolic importance in American history. Using an extraordinary range of archival photos and footage, literary quotations, interviews, cartoons, maps, diagrams, music and voice-over narration, the film divides roughly into two parts. The first covers the details of construction, its political and economic context. the human cost and the principal figures involved. The second treats the bridge as an artistic achievement, an image in literature and a cultural symbol.

Panelists considered the film a superior instance of a film making excellent use of materials and perspective from the humanities. "Fluid in its editing of archival materials with interviews, a narration that is intelligent and interesting. music that underscores the images and words without intruding; this is an example of how good an informational documentary can be." (Panelist comment)

New York Council for the Humanities
33 West 42nd Street
New York, NY 10036
212-354-3040

16mm film; color
58 minutes; completed in 1982

Producer/director: Kenneth L. Burns
Writer: Amy Stechler
Awards and special showings: Blue Ribbon winner, American Film Festival, 1982; Academy Award Nominee, 1982
Available for rent or purchase from:
Direct Cinema Limited, c/o Michael Pulitzer, P.O. Box 69589, Los Angeles, California 90069, 213-656-4700. Rental: $100 plus shipping and handling. Preview prints of the 16 mm film are available to libraries for the cost of insurance and return postage/shipping. Purchase: $895 for the 16 mm film; $250 for video (any format), plus shipping and handling.
Auxiliary materials:
A poster is available from Kenneth L. Burns, P.O. Box 613, Walpole, NH 03608, 603-756-3038. The film-maker is also available as a speaker to accompany showings of the film.

The film could be used well in programs concerned with architectural history. American cultural history, relation of technology to culture, environmental achievements of various artists and architects, industrial progress and literary use of cultural symbols.

"Profusely illustrated with historical sketches and photographs, graced by magnificent shots of the structure around the clock and through the seasons, the film includes a lyrical-critical tribute to the bridge as an achievement that has inspired genius as diverse as Lewis Mumford and Harte Crane." (Panelist comment)

The Burghers of Calais

A dramatic account of a 14th century episode during the Hundred Years War between England and France, in which six leaders of Calais delivered themselves into the hands of Edward the Third of England as a ransom for sparing the city futher destruction. Only 9 minutes long, the film combines a voice-over narration drawn from the description by Jean Froissart, a French chronicler of the period. with close camera study of Rodin's celebrated sculpture, "The Burghers of Calais."

Panelists rated the production quality as superior, citing especially the camera work in achieving varied and dramatic portrayal of each of the figures. The film not only presents the historical event and the courage of these city leaders but conveys a very affecting sense of extraordinary sacrifice for one's community.

The film would be helpful in programs concerned with ethics, community, art history and medieval society.

> "The ideas of community and public responsibility are raised in a very dramatic way. " (Panelist's comment)

Their action "challenges all who would make a personal commitment for the sake of others."

Virginia Foundation for the Humanities and Public Policy
1B West Range
University of Virginia
Charlottesville, Virginia
22903
804-924-3296

16mm film; color
9 minutes; completed in 1981

Producer/director: Leonora P. Hudson
Writer: John S. Allen
Awards and special showings: Cine Golden Eagle Certificate, April 1981. Shown continuously during "Rodin Rediscovered" exhibit at National Gallery of Art. summer 1981. Screened by Smithsonian Museum at Hirshhorn Museum and Sculpture Garden, 1981.
Available from: Leonora P. Hudson, c/o Resource Center for the Humanities, Box 3697, University Station, Charlottesville, Virginia 22903, 804-924-6895. Rental charge: $5.00. Purchase price: $50.00.
Auxiliary materials: A study/discussion guide--featuring detailed historical backgrounds, a short reflective text, and questions--is available.

Charles M. Russell:

An American Artist

Charles M. Russell in Great Falls, Montana studio, circa 1920.

This film is a celebratory portrait of the artist Charles Russell, tracing his career from St. Louis, Missouri to Great Falls, Montana, and emphasizing his documentation of much of the everyday life of cattlemen and ranchers. The film uses still photos of the paintings, with good use of pans and dissolves, and some interviews, with voice-over narration.

Panelists rated the production quality as very good. Russell's handling of the details of western life, his strong identification with western landscape and lore, and his respect for Indian culture are well presented. On the other hand, panelists noted that the film is mainly descriptive of Russell's work, with little of the critical or historical assessment that would enable the viewer to fully appreciate his achievement.

The film would be useful in programs on the history of Western art, the myths of the west, "cowboy art," and the sense of place -- "realism" and "romanticism" -- in American art.

Missouri Committee for the Humanities, Inc.
Loberg Building, Suite 204
11425 Dorsett Road
Maryland Heights, Missouri 63043
314-739-7368

16mm film; color
27 minutes; completed in 1982

Executive producer: Janice Broderick
Producer: David M. Gullick and Schwartz Associates
Directors: Janice Broderick and William Schwartz
Writers: William Schwartz and William Fuchs
Awards and special showings: CINE "Golden Eagle" Award, 1983; Golden Award of the Independent Film Producers Association, 1983.
Available from: Missouri Committee for the Humanities. Rental Charge: $10.00 to cover postage and insurance from the M.C.H. office. Borrowers are responsible for return postage, and must provide shipping insurance for replacement value of $500. Currently the film cannot be shown over mass media. Purchase price not available.
Auxilliary materials: Critical and historical assessment of Russell and his paintings are presented in two publications available from MCH. The first, "Report of a Symposium," is a collection of six original papers presented at a symposium considering Russell the artist and the reflection of his culture, and specific works dealing with the Art of the American West. The second publication, "Exhibit Program," includes color and black and white photos of art work, both oils and sculpture, interpretive text and historical/biographical information. (There is a $4.00 prepayment required to borrow these items, which covers postage and insurance from the MCH office. Borrowers are responsible for return postage and must provide shipping insurance for replacement value of $25.00.)

"Piegans" by Charles M. Russell. Private Collection. James O. Milmore, photographer.

A Cowhand's Song:

Crisis on the Range

16mm film or 3/4" U-matic video cassette, or 1/2" VHS or Betamax video cassette; color 29 minutes; completed in 1981

This is a somewhat romanticized portrait of cattle ranching in the California-Nevada border area. It presents a personal picture of the working world of ranching through the seasons (e.g. moving cattle to winter pasture and back) and sets the future of that world against the threat posed by B.L.M. proposals to limit summer grazing in the area for purposes of recreation, environmental protection and mineral development. Using interviews, much on-site filming and voice-over narration, the film traces the changing circumstance of ranchers since the 19th century and the convergence of other interests in the use of land historically available only to ranchers.

The production quality is very good, with effective camera work on the ranch life itself. However, panelists regarded as an unwarranted bias the film's presentation of the threatened situation of the ranchers without comparable treatment of other competing interests in what is, after all, a public policy dispute. People using the film are advised that supplemental information concerning the positions of other groups and the real economic threat to rural communities if ranching declines, will help to provide a more complete picture of the dispute that lies behind this treatment of a declining way of life.

The film, with the addition of balancing commentary, would work well in programs concerned with conflict over land use, changes affecting rural life, and the western United States.

Nevada Humanities Committee
P.O. Box 8065
Reno, Nevada 89507
702-784-6587

Additional funding by the **California Council on the Humanities**

Producer/director/writers: Gwendolyn Clancy and Nancy Kelly
Awards and special showings: American Film Festival, Red Ribbon, Lifestyle category; CINE, Golden Eagle in documentaries; Agri Educator Magazine, Gold Aggy Award; 1982 Plaque from San Francisco Advertising Club for best information film; Bronze Trophy, Zaragosa, Spain, International Agriculture Film Festival; Featured at Input 1982, shown at Institute of the American West, Mill Valley Film Festival and Telluride Film Festival; Broadcast January 1982 on KQED, San Francisco; October 1982 on KTVN, Reno; and May 1983 on KCET, Los Angeles.
Available from: Cattle Kate Communications; 22835 Carriage Drive; Reno, Nevada 89511; 702-849-0610. Rental charge: Film - $55.00; Videotape - $45.00. Purchase price: Film-$500.00; videotape-$375.00. Cannot be used for fund raising without approval of producer.

THE DAY AFTER TRINITY:

J. Robert Oppenheimer and the Atomic Bomb

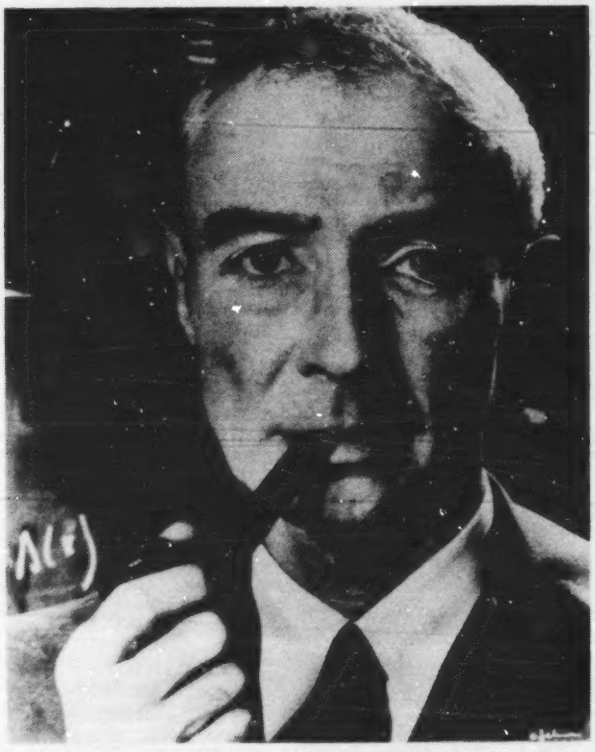
The film details the life and career of J. Robert Oppenheimer, atomic physicist and "father" of the atom bomb. Using extraordinary archival footage, interviews with associates of Oppenheimer and other participants in the development of the bomb, news footage, still photos and some voice-over narration, the film documents the events surrounding development of the bomb and subsequent political events, including Oppenheimer's fall from grace because of his opposition to development of the hydrogen bomb.

Panelists rated the film as a superior example of the blending of excellent filmwork, use of historical materials, interview technique and focus on significant humanistic questions. Nominated for an academy award, the film offers a variety of perspectives on American society in the 40's and 50's and on the emergence of what has been called "the atomic age".

In addition to programs concerned with the history of the development of nuclear weapons, the film would be well used in programs concerned with the relation between modern science, the military, and the political process, as well as programs on science and human values.

> "Certainly one of the best films available about this crucial period in American history." (Panelist comment)

Courtesy of Pyramid Film and Video



New Mexico Humanities Council
1712 Las Lomas, N.E.
University of New Mexico
Albuquerque, New Mexico 87131
505-277-3705

Also funded by the **California Council for the Humanities**

16mm film (3 reels); color
90 minutes; completed in 1980

Producer/Director: Jon Else
Co-Writers: David and Janet Peoples
Awards and special showings: Nominated, Best Documentary Film of 1980, Academy Awards; A Peabody Award; Ohio State Award; Two DuPont-Columbia Awards; Prestigious Prix Italia Award; Silver Reel, First Annual New Mexico Film Festival, 1983, Best Documentary; Governor's Cup for the Best of Show, First Annual New Mexico Film Festival, 1983
Available for rent from: Film Library, Eastern New Mexico University, Portales, New Mexico 88130, 505-562-2622. Rental charge: $6 plus postage expenses.

Available for purchase from: Monaco Labs, 234 9th Street, San Francisco, California 94103, 415-864-5350. Price: $950.

EDGAR D. NIXON
A Forgotten Hero

A Videotaped Program about a little known Black Alabamian and his Contributions to the Civil Rights Movement.

This is a biography using personal interviews, film clips, still photos and voice-over narrative to summarize the civil rights efforts of Mr. E.D. Nixon of Montgomery, Alabama from the 1930's to 1956. The video portrays Nixon's role in initiating the Montgomery Bus Boycott and spearheading other successful rights efforts, including voting rights and increasing the number of black police officers in the community.

Beyond this, the video provides a case study of the role of the local, largely unknown hero in the civil rights movement. To this extent, then, it serves to emphasize the populist, grassroots character of American social and political progress.

The treatment is respectful, relying mostly on individual testimony and local background. Its approach is straight-forward in the use of personal comments and photos, complementing the grassroots character of the history it covers.

"E.D. Nixon" could be used effectively in programs concerned with the history of Black people in America, ways in which political and social change occur within local structures, the practical character of constitutional rights and moral values, and the role of the grassroots hero in America.

In reviewing the video, panelists differed on the overall quality of the production, with camera and sound quality rated "good" and editing somewhat less so. Comment:

> "While this film does have the look of a modest budget, the opportunity to hear and see key figures in this major moment in Black American history overcomes any technical limitations."

Another film that was suggested as possibly being used together with "E.D. Nixon" was "Fundi: The Story of Ella Baker", an NEH-produced film by Joanne Grant on another little-known civil rights activist.

Freedom is Never Free, but the price Mr. Nixon and all Black Americans have been forced to pay in order to enjoy their basic constitutional Freedoms ought never be forgotten. Because until all men are free, none are free.

The Committee for the Humanities in Alabama
Box A-40
Birmingham-Southern College
Birmingham, Alabama 35254
205-324-1314

3/4" U-matic video cassette or 1/2" VHS or Betamax video cassette; color
30 minutes; completed in 1983

Producer: Tom Leonard, Auburn Television
Writer: James White, Alabama State University
Available for rent from: Special Collections, Alamaba State University, 915 S. Jackson Street, Montgomery, Alabama 36104.
Available for purchase from: Auburn Television; Auburn University; Auburn University, Alabama 36830; 205-826-4110.
Purchase price: 3/4" U-matic video cassette - $52.00 plus postage and handling; 1/2" VHS - $35.50 plus postage and handling; 1/2" Betamax - $35.00 plus postage and handling.
Restrictions: Non-broadcast use only.

Ends of the Earth

Judge Leander Perez requests the honor of your presence for a visit to Plaquemines Parish, Louisiana

The video combines treatment of the ethnic diversity of Louisiana's Plaquemines parish with a biographical portrait of Leander Perez, a political overlord whose influence peddling and exploitation of political office made him the object of national and state scrutiny. Mixing historical footage, stills, interviews, and live action, it conveys a concrete sense of the combination of cultures that inhabit the parish and the long tradition of "old-boy" politics that have ruled it.

Panelists rated the production quality as very good, emphasizing the excellent camera and sound work, but noted that the great variety of detail and the movement between political and cultural concerns strains the video's coherence. At times, the point seems lost. They felt that for audiences outside of Louisiana, the video's close regional emphasis should be supplemented with information relating the details to the larger ethnic and political history of the southern U.S. and the history of populist-based ward politics in the U.S.

"Ends of the Earth" would be useful in programs concerned with American political and cultural history, the relation between community and political power, political biography, pluralism and politics. "A fascinating examination of political history, particularly in the South, and how the coming of modern life...changed an old system." (Panelist comment)

Judge Leander Perez, left, longtime political boss of Plaquemines Parish, Louisiana. posing with two admirers.

Louisiana Committee for the Humanities
The Ten-O-One Building
1001 Howard AVenue, Suite 4407
New Orleans, Louisiana 70113
504-523-4352

3/4" U-matic video cassette; color
69 minutes; completed in 1982

Co-directors/producers: Louis Alvarez and Andrew Kolker
Awards and special showings: Blue Ribbon, Best History Video, American Film Festival, New York; Gold Medal, History. Houston International Film Festival; National Video Festival; American Film Institute, 1982
Available for rent or purchase from: Center for New American Media; P.O. Box 53163; New Orleans, Louisiana 70153; 504-522-5577. Rental charge: $100.00. Purchase price: $750.00.
Auxiliary materials: Poster and publicity packet available from the Center for New American Media.

FINNISH AMERICAN LIVES

A film concerned with traditional ethnic values within a single family, documenting the current survival of some of the domestic crafts and ways brought by Finnish immigrants. The film uses live scenes, interviews and historic photographs with a voice-over narrator who speaks with a Finnish accent. To some extent the film treats today's situation in terms of the transition from ethnic background to modern life.

Panelists rated the production quality as good, with effective use of interview and camera work that provide striking portraits of vibrant, lucid grandparents and children still interested in older ways. But they also described the treatment as largely celebratory, documenting well the family-centered character of the Finnish community, but giving little attention to distinctive ethnic ways, internal tensions or the pressures exerted by the society at large--though the latter are suggested in comments by the youngest family member.

The film would be helpfully paired with other films dealing with aspects of immigrant experience and community life. One suggestion was to pair it with "606:

Off the highway, deep in the woods, live the Tradition Bearers.

The Persistance of Community," a film on the Mennonite community in Harrisonburg. Virginia. "Finnish American Lives" could also be used in programs concerned with the family farm in America, tradition and change and ethnicity and aging.

Michigan Council for the Humanities
Nisbet Building, Suite 30
1407 South Harrison Road
East Lansing, Michigan 48824
517-355-0160

16mm film or 3/4" U-matic video cassette; color
45 minutes (an additional 11 minute segment is now in production); completed in 1982

Producer/director/writer: Dr. Michael M. Loukinen
Awards and special showings: Red Ribbon, 1983 American Film Festival, Anthropology and Ethnography; 1982 National Merit Award, American Association for State and Local History; CINE Golden Eagle Certificate "as evidence of its suitability to represent the United States and American cinematography in international festivals abroad," 1983, Washington, D.C.
Available from: Northern Michigan University; 31 Thomas Fine Arts Building; Marquette, Michigan 49855; 906-227-2041. Rental charge: $95.00 plus shipping. Purchase price: $780.00.
Auxiliary materials: Study guide available from the Michigan Council for the Humanities.

FROM DUST AND ASHES

A film study of the Holocaust, emphasizing its impact on children and the issue of shared responsibility for the Holocaust on the part of Western nations and Christian institutions. The film's principal focus is a major conference at Kent State University, featuring presentations by scholars and Holocaust survivors. Hosted by Frank Blair, the film also uses archival footage and photographs and some personal interviews. To some extent, the film is a response to revisionist histories which have attempted to minimize or rebutt the established information about the concentration camps and the killing of millions of Jews.

Panelists rated the production quality as adequate but limited, partly because of the device of the conference which at times gives a static quality to the content and partly because some archival

materials are not well filmed. One panelist felt that the treatment accorded more significance to revisionist historians than scholars feel they deserve. The film contains a great deal of visual and historical information and expresses a number of pointed concerns about the global context and responsibility for the Holocaust.

The film would be useful in programs concerned with moral responsibility, anti-semitism, the history of the Holocaust and genocide. A number of books, films, and plays were suggested as materials that could be used in conjunction with the film:

Films: "The Boat is Full"; "Sophie's Choice"; "Judgment at Nuremburg"

Books: So It Was True by John Pawlekowski; Accounting for Genocide by Helen Fein

Plays: "The Deputy"; "The Choice"

Ohio Humanities Council
760 Pleasant Ridge Avenue
Columbus, Ohio 43209
614-236-6879

16mm film or 1/2" VHS video cassette; color
58 minutes; completed in 1983

Producer/director/writers:
James Spear, Dr. S. Friedman, Dr. G. Young, Prof. S. Garfinkel, and Dr. H. Hochhauser

Available for rent or purchase from:
Audio-Visual Services of Kent State University, 330 Library, Kent, Ohio 44242. Rental charge: $33.75. Purchase price: 16mm-$500.00; cassette-$250.00.

Auxiliary materials: 12-page study guides, including a large bibliography, available from: Dr. Herb Hochhauser, 109 Satterfield Hall, Jewish Studies Program, Kent State University, Kent, Ohio 44242

Images from the Holocaust as documented in From Dust and Ashes

HAND ME DOWNS

A three-part series of videos about folk arts and lifeways of the plains area. Panelists viewed the first program, which covers quilting, Omaha tribal handgames, Black cornrowing, and Ukrainian egg decorating. The video features a knowledgeable and personable narrator who interviews craftsmen and provides informed commentary. Using good camera work on the artistic designs and games, interviews and voice-over narration, it presents craft work as something that is functional, decorative and closely associated with traditional patterns of life.

The treatment is concerned with introductory level information about forms and practices rather than in-depth analysis of how culture is revealed and transmitted through forms of folk art. The production quality is good and the variety of cultural groups represented--European/American, Native American, Black American and Ukrainian--expresses well the diverse character of folk practices. The video would be aided by supplemental information on the cultural importance of commonplace art forms and lifeways.

"Hand Me Downs" would do well in programs concerned with American folk arts, cultural continuity, art as an expression of cultural values, and folk art as a link between generations.

Nebraska Committee for the Humanities
Cooper Plaza, Suite 405
211 North 12th Street
Lincoln, Nebraska 68508
402-474-2131

3/4" U-matic video cassette or 1/2" VHS or Betamax video cassette; color
2 programs are 60 minutes; 1 program is 35 minutes; completed in 1983

Producer: Eugene Bunge, Cultural Affairs, Nebraska Educational Television
Awards and special showings: Silver Award, International Film and Television Festival of New York, 1983. The series was aired over the nine stations of the Nebraska Educational Television Network.
Available from: NETV Videocassettes, P.O. Box 83111, Lincoln, Nebraska 68501-3111, 402-472-3611. Rental charge: $50 for each 60 minute program; $25 for the 35 minute program; $100 for all three programs. Purchase price: $70 for 35 minute program, $140 for 60 minute program (2 programs are 60 minutes, one is 35 minutes) - Non-broadcast use only - no cablecast use.

This is a three-part series on out-of-the-way, historically significant locations: places that reveal important cultural vestiges of the past. The panel viewed only the first program, "Ancient Places" which focuses on the Southwestern United States and Native American cultures. "Two Routes West" vists places important in westward migration while "Boom and Bust" looks at old mining towns and new ghost towns.

"Ancient Places" documents cave and wall paintings in Barrier Canyon, Utah, Hueco Tanks in Texas, and a Zuni Pueblo in New Mexico, displaying their various forms and using a host-interview process for elicting information about the designs. Panelists rated the production quality as good though "unexciting." Some of the lighting was felt to be inadequate for effective presentation of the drawings. Panelists felt that the film achieved a good introductory effect, but settled for a fairly incomplete treatment of some questions.

The film would be useful in introducing audiences to records of early peoples, especially if it were supplemented with more detailed information. It could be helpfully paired with other studies of fossil records or artistic records such as those at Lascaux in France. The film would relate well to themes such as early Southwest American history, pre-historic culture, and society.

HIDDEN PLACES

Kansas Committee for the Humanities
112 West 6th Street, Suite 509
Topeka, Kansas 66603
913-357-0359

Funding was also provided by the **Association for the Humanities in Idaho, Iowa Humanities Board, Montana Committee for the Humanities, Nebraska Committee for the Humanities, New Mexico Humanities Council, Texas Committee for the Humanities,** and **Wyoming Council for the Humanities.**

3 16mm films or video cassettes; color
30 minutes each; completed in 1981

Writer/producer: Stephen A. Robbins
Producer/director: Gene Bunge
Awards and special showings: 1982 Western Heritage Award; Silver Plaque Award in 1981 Chicago International Film Festival; Silver Award in 1981 International Film and TV Festival of New York
Available for purchase or rent from: Paul Schupbach, Nebraska Educational Television Network, P.O. Box 83111, Lincoln, Nebraska 68501, 402-472-3611. Purchase price: There is a discount for the 8 state humanities councils which originally funded the series: Each video cassette - Betamax - $54.75, VHS - $58.75, 3/4" - $59.75; Each 16mm film - $200.00. Purchase price for all others: Each video cassette (regardless of size) - $180.00; each 16mm film - $450.00. Rental charges: $30/week per video cassette or $40/week per 16mm film from Nebraska Educational Television Network. The Kansas Committee for the Humanities loans the film at no charge to the grantees and will loan it at no charge for previews by state humanities councils. They also rent each film for $10.00 or all three for $25 (they do not have video cassettes for rent). Many of the other state councils which funded the program also have copies of the films; contact them for further information.
Auxiliary materials: Discussion guides by the Nebraska Educational Television Network, Box 83111, Lincoln, Nebraska 68501. Program Overview. Study Questions and Program Suggestions, and Bibliography. prepared by Dr. James F. Hoy, English, Emporia State University - contact the Kansas Committee for the Humanities for information.

Courtesy. Kansas State Historical Society

HIS ARKANSAS LAND

A film study of farming and the importance of rural-based values in the development of the south and of Arkansas in particular, the film conveys an ambivalent sense of nostalgia for bygone rural days. The film uses an evocative blending of music and rural scenes, excellent interviews, photo sequences and an animated narrative to survey the social and political character of Arkansas' agricultural history. In addition to much concern about the sense of place and individual aspiration, the film includes reference to the Civil War period and slavery, Reconstruction, the birth of the Populist Party in 1892 and the economic power that developed around cotton and population growth. It is an ambitious film, seeking to relate local, often harsh realities to larger historical, political and economic forces.

The film is in the tradition of "American democratic realism," emphasizing the struggle of small farming against larger forces. Often visually compelling and including excellent interviews with Arkansas natives, the film seems at times uncertain about its purpose--whether to set forth the regional and, to some extent, national framework of the Arkansas experience or to simply tell the story of Arkansas' rural experience.

Arkansas Endowment for the Humanities
The Remmel Building, Suite 102
1010 West 3rd Street
Little Rock, Arkansas 72201
501-372-2672

16mm film or 3/4" U-matic video cassette; color
52 minutes; completed in 1980

Producer/director/writers: Johnny Thompson and Randy Smith
Music: The Arkansas Symphony
Narration: William Kuhlke
Available for rent or purchase from: Arkansas Humanities Resource Center, 1010 W. 3rd Street, Little Rock, Arkansas 72201, 501-372-2691. Distributed free to non-profit groups, except for return shipment; broadcast rights must be secured through distributor. Purchase price: $395.00.
Auxiliary materials: Portable photo exhibit; 4-page Viewer's Guide - both available from the Arkansas Humanities Resource Center.

Panel members generally rated the production quality as good, but felt that the treatment of subject might limit its audience interest primarily to Arkansas and the deep South.

The film would best be used in programs dealing with populism in America or the 20th century legacy of the 19th century agrarian movement. Outside southern states, it was felt the film should be paired with a film dealing with rural history closer to home. Also, a presentation of the film would gain if there were some supplemental information provided about the historical context of agricultural development in the South.

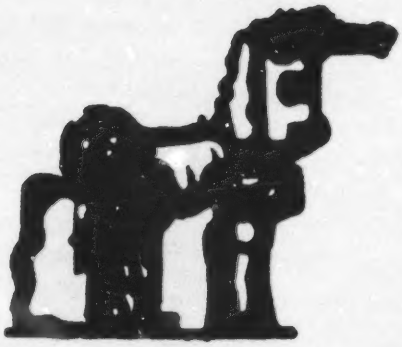
IRON HORSE

THE FILM ABOUT THE SCULPTURE THAT CAUSED A RIOT

Available from: For non-profit groups contact Mr. Alan Kaye, Georgia Humanities Resource Center, Georgia Southern College, Statesboro, Georgia 30460-8074, 912-681-5482. Rental: $50 per showing. No rental charge to non-profit groups if borrowed through the Georgia Humanities Resource Center. For rental and sales: Mr. William VanDerKloot, VanDerKloot Film and Television, 750 Ralph McGill Boulevard, Atlanta, Georgia 30312, 404-221-0236. Purchase price: $450 for film; $350 for video.

Restrictions: Available for non-theatrical use only; cannot be shown on any form of television (including cable) without permission of producer.

Auxiliary materials: 29-minute videotape of a panel discussion that can accompany the film. The panelists--who include an artist, a historian, a critic, an art historian, and an anthropologist--look at many historical incidents of this nature and discuss them in terms of contemporary values. Available from the Georgia Humanities Resource Center.



The film documents the events surrounding a mass student assault on an abstract steel sculpture of a horse on the campus of the University of Georgia in 1954. Using archival footage, interviews, dramatic recreation and voice-over narration, the treatment moves back and forth between scenes of the student attack and interviews concerning the evolution of the sculpture, the attack itself, and the subsequent history of the sculpture. In the final ten minutes or so, the film uses examples of art in public places to draw a relation between the episode of the horse sculpture and the role of art in the community.

The film is a highly effective portrayal of the way in which fear and anger may be ecstatically empowered in a group situation and of the potential hostility in people toward unfamiliar forms of art. On the other hand, the film, in its handling of the history of the sculpture since the episode, also suggests that along with hostility, there is curiosity about and some acceptance of the artistic oddity, once it has become familiar.

Panel members rated the production quality as superior in all categories, noting especially the excellent editing and lyrical photography of the sculpture, lending it a kind of movement and great dramatic presence. Panelists, however, found the didactism of the second part, in which the meaning of the event is developed in terms of major artists whose work was scorned initially and of the role of public art in the community to detract from the impact of the film otherwise.

The film could be used effectively in programs dealing with the history of art, tradition and community values, art as idea and cultural symbol, relation of art to free expression.

Georgia Endowment for the Humanities
1589 Clifton Road Northeast
Emory University
Atlanta, Georgia 30322
404-329-7500

16mm film or 3/4" U-matic video cassette; color
29 minutes; completed in 1981

Producer/director/writer: William VanDerKloot
Awards and special showings: Gold Medal, Chicago International Film Festival; CINE Golden Eagle; American Film Festival; 31st International Melbourne (Australia) Film Festival; Award of Merit, American Association of State and Local History; Shown at National Gallery of Art; Broadcast on National Public Television; Nominated for an Emmy Award, 1982.

Is Anyone Home on the Range

This film explores recent and extensive mineral development in Wyoming and its meaning for various groups within the state. The concerns of environmentalists are set against those of the mining interests; even more so, the concerns of established residents are set against those of the newly arrived workers. The film uses on-site shooting, interviews, landscape footage and some voice-over narration.

Panelists rated the production quality as good, crediting the film with good selection of subjects and excellent editing. Live action is very well developed and the film succeeds in conveying the complexity of issues posed by the rapid development of mining and oil resources. The film's effort to cover many issues seems at times diffuse and to be thought provoking at the expense of adequate background explanation. The film "provides a balanced and stimulating treatment, intercutting interviews and scenes that convey both the needs and aspirations of itinerant workers and the sense of loss and invasion experienced by the residents." (Panelist comment)

The film would be useful in programs concerned with the nature of work, land use concerns, energy development vs. environmental values, history of the American west and tradition and change. The film would be helped by supplemental information about these topics, especially as they apply in other parts of the U.S. and at other times in American history.

Wyoming Council for the Humanities
P.O. Box 3274, University Station
Laramie, Wyoming 82071
307-766-6496

16mm film; color
60 minutes; completed in 1983

Producer/director/writer: Bobbie Birleffi
Available for rent or purchase from: Lynn Birleffi, Sagebrush Productions, 3318 Snyder, Cheyenne, Wyoming 82001, 307-635-1705. Rental charge: $75 for 16 mm film; $50 for 3/4" videotape. Purchase price: $695 for 16 mm film; $300 for 3/4" videotape.
Auxiliary materials: A study guide is currently being prepared and will be available with the film.

Jeannette Rankin:

The Woman Who Voted No

A biography of Congresswoman Jeannette Rankin, tracing her political career and especially her pacifist stand against U.S. participation in World Wars I & II. Using archival photos, newsreels, and excellent interviews with friends and her principal biographer, the video skillfully reviews her grassroots political support and lifelong commitment to pacifism. This is not, however, a program about pacifism or attitudes toward war. It is, rather, a portrait of a non-conformist who held strongly to convictions despite great pressure from colleagues and supporters.

Panelists rated the production quality as very good and felt that overall, it is a superior instance of combining filmwork with the use of historical materials. They felt it could be helped by supplemental information relating Rankin to other women in American politics and to the populist and progressive movements, expecially Pre-World War I history which was an important influence on her views.

The video is well suited to programs concerned with women in politics, American political history, pacifism in the U.S. and relation of individual dissent to majority values. It could be related to literature of individual conscience, such as Ibsen's An Enemy of the People.

> "A fascinating, if somewhat traditional, portrait of an important and unusual American hero." (Panelist comment)

Montana Committee for the Humanities
P.O. Box 8036
Hellgate Station
Missoula, Montana 59807
406-243-6022

Also funded by the **Georgia Endowment for the Humanities**

3/4" U-matic video cassette, or 1/2" VHS or Betamax video cassette; color
29 minutes; completed in 1982

Producer/director/writers: Ron Bayly . Nancy Landgren, Susan Regele Cohen
Awards and special showings: Silver Plaque, Chicago International Film Finalist, U.S. Film and Video Festival
Available for rent or purchase from: The Fine Tuning Company, Box 1134, Bozeman, Montana 59715, 406-586-9656. Rental charge: $30.00. Purchase price: $225.00

Indiana Committee for the Humanities
3135 North Meridian
Indianapolis, IN 46208
317-925-5316

3/4" U-matic video cassette; color
59 minutes; completed in 1980

Producer/director/writers: Elaine J. Lawless and Elizabeth Peterson, Indiana University Folklore Institute (folklore); John Winninger, Radio and TV Services, Indiana University (for television); James D. Perry, Executive Producer

Awards and special showings: 1981 Red Ribbon, Ct. 303V Cultural Studies, American Film Festival; Shown at the American Folklore Society meeting in San Antonio, 1981 and at the American Academy of Religion in New York City in 1982.

Available for rent or purchase from: Indiana University Audio-Visual Center Bloomington, Indiana 47405, 812-335-8087. Rental charge: $30.00. Purchase price:$300.00

Auxiliary materials: A study guide to be used with "Joy Unspeakable" is available upon request from Indiana University's Audio-Visual Center.

This video documents worship practices and the intense personal involvement they generate in followers of the Pentecostal Church in Southern Indiana. It uses scenes of current worship services and sermons and interviews with adherents to present a respectful, close and comprehensive sense of the religious experience of Pentecostals.

Panelists rated the production quality as very good, citing the effective interviewing technique, excellent camera work and compelling blend of testimony and narrative. On the other hand, panelists questioned the video's effectiveness in relating the Pentecostal experience to any wider sense of community or religious experience. The presentation does not go beyond documentation of the fervor of the practices, the intense personal involvement of worshippers and their sense of its importance for them.

It was felt the video would be most effectively used in conjunction with other films about religious communities, such as "The Serpent Handlers of Jolo," "The Shakers," or "The Good Old-Fashioned Way," a film about Baptist communities. A variety of program themes were suggested as possible topics for programs that would use "Joy Unspeakable": history of religion, children and religion, the communal basis of religious experience, music and ritual, ecstatic religious experience.

JOY UNSPEAKABLE

Lyman H. Howes's High

Class Moving Pictures

This is a biography, done somewhat tongue-in-cheek, of Lyman Howe, a turn-of-the-century documentarist and impressario who specialized in spectacular film travelogues and who became rich by touring the U.S. with film programs well adapted to the public's hunger for the exotic and "wonderful." Using excellent archival footage, photos, posters, and a lively voice-over narration, the video effectively conveys the novelty of moving pictures at that time and the enthusiastic response of Americans to film technology.

Panelists rated the production quality as very good, with special emphasis on the good sound track and excellent use of archival materials. On the other hand, they felt that the treatment, while consistent with the character of Howe's career, does little to relate that career to the evolution of documentary filmmaking or to the larger context of the American film industry and American pop culture. This is an engaging portrait of a distinctive but relatively minor influence on the history of filmmaking.

Used with supplemental commentary on early filmmaking, film's role in America's 20th century infatuation with technological entertainment and/or the role of the entrepreneur in America, the video would be useful in programs concerned with film history, the evolution of documentary filmmaking, technology and pop culture, and inventors and entrepreneurs in America. Panelists suggested it be used together with another film history, such as "The Toy That Moves," "Nickelodean," or "Film Firsts."

Pennsylvania Humanities Council
401 North Broad Street, #818
Philadelphia, Pennsylvania 19108
215-925-1005

16 mm or video cassette; color
29 minutes; completed in 1983

Producer/director/writer/researcher: Carol Nelson
Director/editor: Ben Levin
Writer: Keith Martin
Original piano score: Stuart Oderman
Narrator: Mercedes McCambridge
Awards and special showings: 1983 London Film Festival; 1983 Corporation for Public Broadcasting Award for Outstanding Local Cultural Documentary Program; Bronze Christopher Award from the Columbus International Film Festival, 1983.
Available for rent or purchase from: Carol Nelson, WVIA-TV Broadcasting Center, Pittston, Pennsylvania 18640, 717-826-6144 (written requests preferred). Rental charge: $40 for 16 mm or video (any format). Purchase price: $395 for 16 mm film; $300 for video (any format).
Auxiliary materials: Study guide in planning stages.

South Carolina Committee for the Humanities
17 Calendar Court, Suite 6
Columbia, South Carolina 29206
803-738-1850

3/4" U-matic video cassette; color
60 minutes; completed in 1983

Producer: Michael H. Brannen
Director: Fran Hensler
Writer: Benjamin Dunlap

ONE THIRD OF A NATION

THE DEPRESSION IN THE SOUTH

This video traces the Depression's effect on an already depressed South, primarily through photographic images of poverty, skillfully matched with background music of the region, much of it field recordings of Black songs, work songs, blues, etc. Introduced by James Dickey, the film presents an exceptional series of documentary photos and some film footage, with little additional commentary.

Panelists rated the production quality as superior, praising the selection and editing of photographs and the quality of much of the music. Some panelists felt that the almost total reliance on photographs and music limits its interpretive value. The larger social and political forces shaping the Depression and the historical context within which the experience of these people developed might well be the focus of a supplemental humanist presentation.

"One Third of a Nation" would be useful in programs concerned with American social history, photography as historical documentation, the Depression, and folk music of the South.

Awards and Special Showings: Broadcast nationally on P.B.S., October, 1983.
Available for rent from: South Carolina Committee for the Humanities, Resource and Distribution Center, Dacus Library, Winthrop College, Rock Hill, South Carolina 29733, 803-323-2131. Rental charge: Only cost is postage and insurance.
Available for purchase from: WJWJ TV 16, P.O. Box 1165, 105 S. Ribaut Road, Beaufort, South Carolina 22902, 803-524-0808. Purchase price: $200 for 3/4" video, VHS or Beta format, or $25.00 for audio cassette.
Restrictions: Public Broadcasting Service has the broadcast rights to the program for the next three years. WJWJ TV holds the non-broadcast rights.

Palmer Memorial Institute:

The Mission and the Legacy

This is a portrait of Charlotte Hawkins Brown, founder--in 1902--of the Palmer Memorial Institute, a private school for Black students which played a crucial role in educating young Blacks for leadership roles by providing opportunities and educational standards not found elsewhere. The video uses some dramatic recreation, archival photos, and much interviewing to convey a picture of Charlotte Brown as an enterprising and dedicated woman whose determination and resourcefulness contributed significantly to the educational achievement of Blacks otherwise denied opportunity for quality education.

The video's subject is one that deserves wider recognition and would be helpful in programs concerned with Black education. It is straightforward in its treatment, relying heavily upon interviews, some of which slow the pacing of the video. The production quality is occasionally hampered by weakness in sound quality and editing.

The video would be helped by supplemental information on the work of the Institute and on the history of Black education. With supplemental commentary, it would be very useful in programs on women's history, Black education and leaders in the Black community.

North Carolina Humanities Committee
112 Foust Building
University of North Carolina--Greensboro
Greensboro, North Carolina 27412
919-379-5325

3/4" U-matic video cassette or 1/2" VHS video cassette; color
28 minutes; completed in 1981

Producer/director/writer: Marie Hart, Ph.D.
Awards and special showings: Broadcast nationally on public television as part of the 57th observance of Black History Month.
Available for rent or purchase from: Suite 5 Productions, P.O. Box 5059, Greensboro, North Carolina 27403, 919-272-3419. Rental charge: $35.00. Purchase price: $90.00.

Dr. Brown (top row, center) and Palmer Institute Faculty, circa 1910
(Photo - courtesy of Vina Wadlington Webb)

THE PHANS OF JERSEY CITY

The film, done in a cinema verite style, documents the experience of a Hmong family coping with the loss of their homeland and the difficult process of adapting to American society largely through superficial forms of popular culture. By recording a series of loosely related "moments," the film presents an authentic sense of day to day life--whether at home, at the park, at a dance, etc.--and poses effectively the tension between holding to tradition and embracing all that is new.

Panelists rated the production quality as good and remarked on the unobtrusive effect of the production crew in gaining such natural footage. Using some voice-over narration, the film is mainly on-site filming of "what is happening." Panelists, however, felt that the straightforward documentary treatment would be helped by supplemental commentary on specific tensions between aspects of traditional Hmong culture and those of the new society they've entered; e.g. with regard to roles of men and women.

The film would be useful in programs concerned with American immigration and the immigrant experience, the relation of popular culture to traditional values, family life as a focus on immigrant experience, and ethnic identity vs. the melting pot.

Distributed by Films Incorporated, Wilmette, Illinois

New Jersey Committee for the Humanities
73 Easton Avenue
New Brunswick, New Jersey 08903
201-932-7726

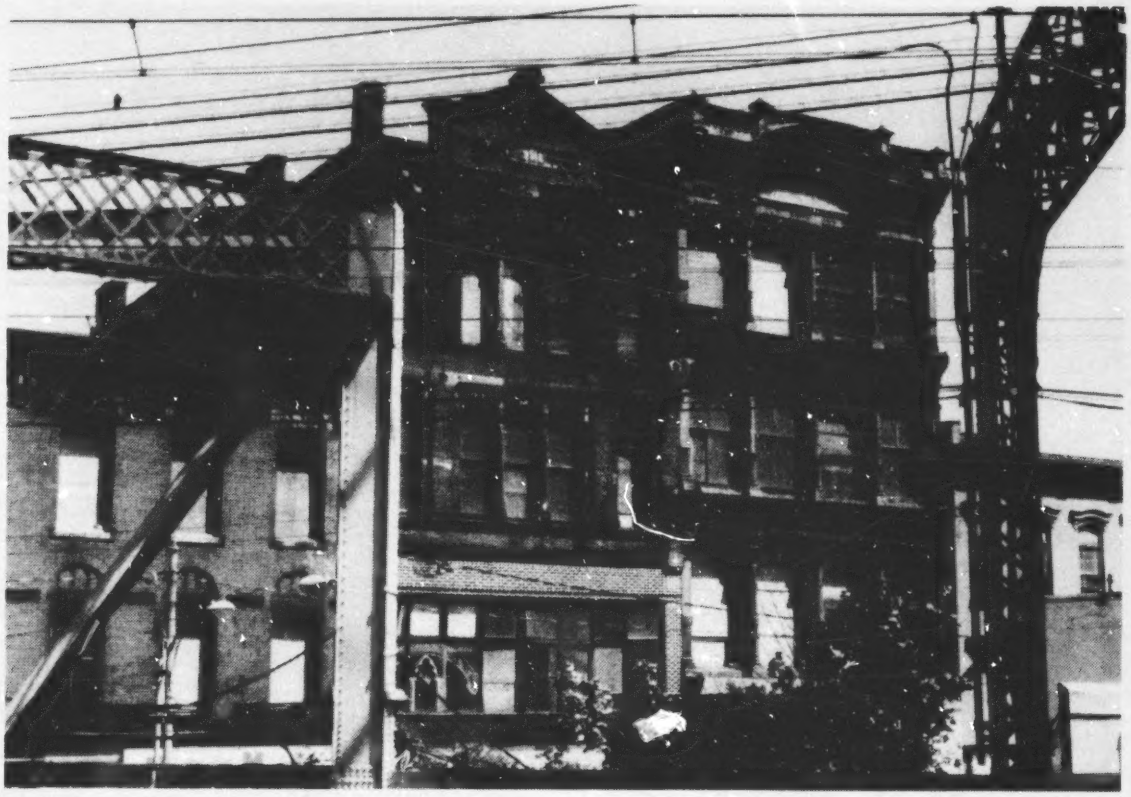
16mm film or 3/4" U-matic video cassette; color
49 minutes; completed in 1980

Producer/director/writer(s): A film by Abbie H. Fink, Stephen L. Forman, John Fraker, and Dennis Lanson
Available for rent or purchase from: Films, Inc., 733 Greenbay Road, Willmette, Illinois 60091, 312-256-4730. Rental charge: $65.00/$5.00 handling fee. Purchase price: $700 (16mm); $350 (video).

"*THE PHANS OF JERSEY CITY* RAISES MORE QUESTIONS ABOUT AMERICAN POLITICAL AND SOCIAL LIFE THAN ANY ONE MOVIE COULD CONVENIENTLY ANSWER."

VINCENT CANBY, *NEW YORK TIMES*

SURVIVAL OF



This film documents the experience of South Norwalk, Connecticut in connection with an inner-city redevelopment program. Using archival footage, interviews, still photos, background music, contemporary scenes, and voice-over narration, the film reviews the feelings of local inhabitants, the interests of city officials and developers and the concerns of non-inner city residents. It works very much from the personal point of view. Many issues are highlighted: class conflict, historic preservation, community decision-making, urban economic policy, the ethics of growth.

A SMALL CITY

Panelists rated the production quality as generally very good, with excellent use of musical background. archival footage and dissolves. The film's effort to present many points of view succeeds in showing the variety of values at stake in urban redevelopment, though to some extent this effort also weakens the sense of a coherent focus on the issue. The film shows the interrelation of local history, class values, economic development and urban decision making. It would be helpful in programs concerned with community history, the forces involved in local government, and social change.

Connecticut Humanities Council
195 Church Street
Wesleyan Station
Middletown, Connecticut 06457
203-347-6888

16mm film or 3/4" videocassette; color
33 minutes; completed in 1982

Producer/director/writer:
Pablo Frasconi and Nancy Salzer
Available for rent from:
Connecticut Humanities Council Resource Center, 195 Church Street, Wesleyan Station, Middletown, Connecticut 06457, 203-347-6888. Rental charge: No charge to public humanities programs (not be to broadcast on radio or television); $55 for other programs.
Available for purchase from:
Frasconi-Salzer Films, 95 Mercer Street, Jersey City, New Jersey 07302, 201-333-8695. Purchase price: $550.

West of Hester Street

This is an engaging portrayal of the immigration of Jewish settlers from Russia to Texas, emphasizing the continuity of religious and cultural traditions through adaptation to the western townlife of Galveston and other Texas communities. The film, with partial narration by Hollywood actor Sam Jaffe, uses dramatic recreation, personal interviews, abundant archival photos and artifacts, early letters and some voice-over to trace the path of Jewish relocation from Russia to Texas. The film covers much information: pogroms in Russia, efforts within the Jewish business community in the United States, the social and economic context of life in Texas, and the traditions as they were sustained by families and communities.

Panelists rated the production quality as very good, citing as special attributes excellent use of archival materials, authenticity in the recreation of period scenes and editing. Some panelists felt that the film uses stereotypical Jewish mannerisms and humor to an extent that undercuts the effectiveness of the story. They also felt that the film oversimplifies some of the complexity of forces involved in Jewish emigration from Russia and Europe at the time.

The film would be very useful in programs concerned with immigration to the U.S., Jewish history, Texas history, and cultural assimilation and longevity. A number of related films and books were suggested:

"Jews in America," filmstrip produced by B'nai B'rith
"Rendezvous with Freedom," ABC-TV documentary
American Jews: Their Story, Oscar Handlin
The Jewish Experience in America, Abraham Karp, ed.

Texas Committee for the Humanities
1604 Nueces Street
Austin, Texas 78701
512-473-8585

16mm film; color
60 minutes; completed in 1983

Producer/director/writers: Allen and Cynthia Mondell
Available for rent or purchase from: Allen Mondell and Cynthia Mondell, Media Projects, Inc., 5215 Homer Street, Dallas, Texas 75206, 214-826-3863. Rental charge: $100.00. Purchase price: $900.00.
Auxiliary materials: The Texas Humanities Resource Center will produce a package of auxiliary materials, including a poster, a film discussion guide, a program director's guide, a press kit, and a directory of discussion leaders in Texas. Requests may be addressed to Texas Humanities Resource Center, University of Texas at Arlington Library, P.O. Box 19497, Arlington, TX 76019.

Photo by Wayne Sourbeer

Winter Brothers

A portrait of two writers--Ivan Doig, a contemporary Northwest writer, and James Swan, a 19th century diarist, whose record of life among the Makah Indians and whose celebration of the beauty of the region have been a special interest of Doig's. As the title suggests--it is also the title of a book by Doig on this subject--the video traces a kinship between the two based on a common attachment to the land and a concern for its future.

The video uses excerpts from Swan's diary and Doig's work. visuals of the region, archival photos and on camera/off camera narration by Doig. Panelists rated the production quality as good, with excellent photography of the region. However, they felt that Doig's presentation of his own work and his commentary

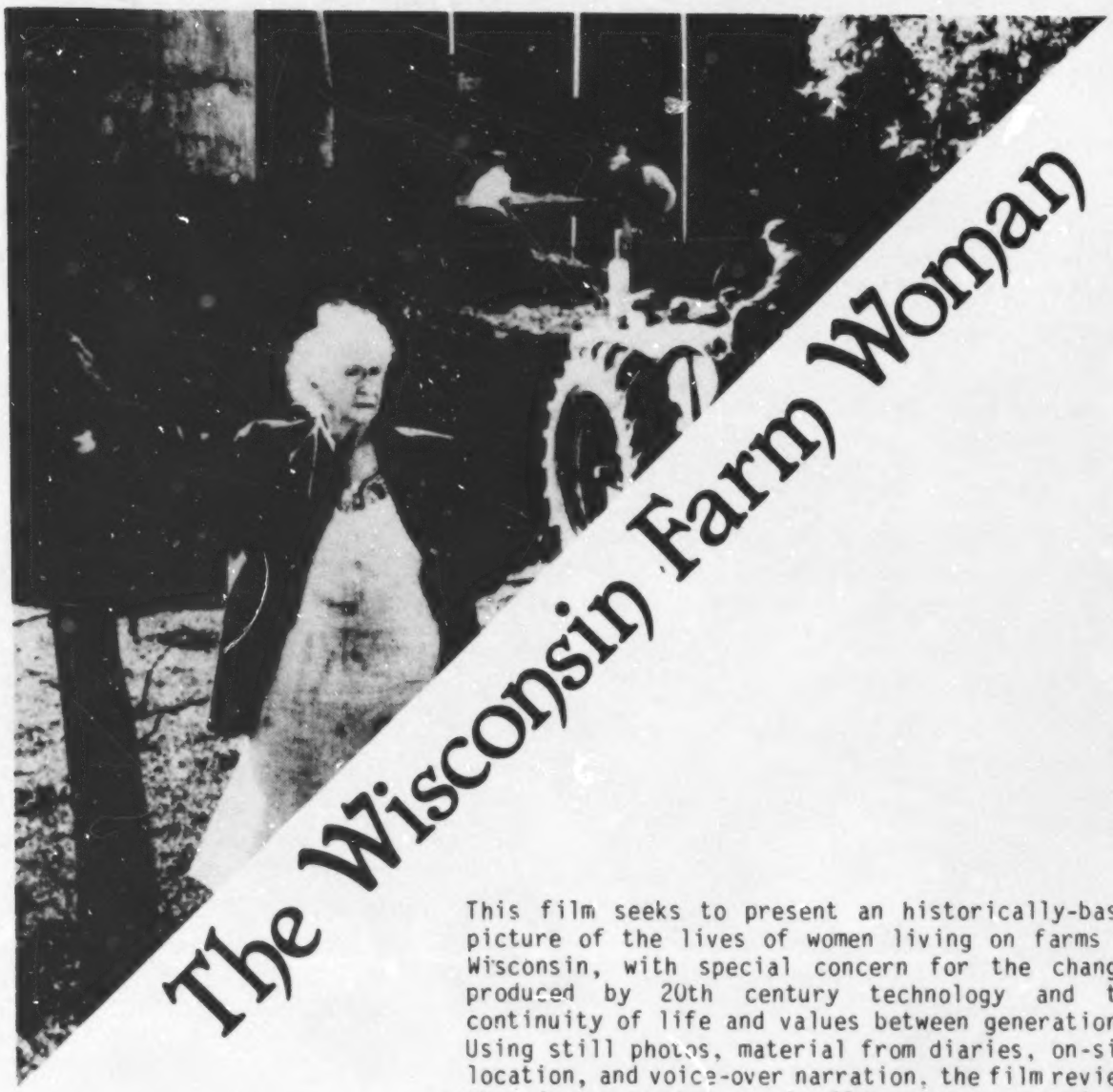
Washington Commission for the Humanities
Olympia, Washington 98505
206-866-6510

3/4" U-matic video cassette; color
30 minutes; completed in 1982

Producer: Jean Walkinshaw; produced by KCTS/9, Univ. of Washington, Seattle
Cinematographer: Wayne Sourbeer
Awards and special showings: One of the winners at the third annual Oregon State Fair Film Competition.
Available for rent from: Film Distribution Center, 1028 Industry Drive, Seattle, Washington 98188, 206-575-1575. Rental charge:$10.00 (In Washington State and for other state councils); $30.00 for out-of state rental.
Available for purchase from: KCTS, Dept. of Marketing, 4045 Brooklyn Ave., NE, Seattle, Washington 98105. Purchase price: $200 for 3/4" videocassette or 1/2" VHS or Beta.

on Swan seem at times self-conscious and to undercut the otherwise effective way in which the video captures the 19th century and present day spirit of life in the region. The focus on a kinship between the writers at times works to displace the content of Swan's diary, especially his observations on Indian life.

The video would be very useful in programs concerned with early Northwest history, literature and culture, pioneer diaries, Indian life and culture, our sense of place and concern about its future. It might be usefully supplemented with material from other diarists and writers, and some additional excerpts from Doig's book.



The Wisconsin Farm Woman

This film seeks to present an historically-based picture of the lives of women living on farms in Wisconsin, with special concern for the changes produced by 20th century technology and the continuity of life and values between generations. Using still photos, material from diaries, on-site location, and voice-over narration, the film reviews the pioneer period, early 20th century experience recollected by older women today, and the modern experience of mothers and daughters.

Panelists felt that the production quality is uneven. Though the film conveys a clear sense that women have been central to the economic and domestic life of the farm, some of the interviews give only a superficial sense of experience and values. The world view of modern farm women seems incompletely examined. Use of the film would be helped by supplemental information on forces in the larger society that have challenged the traditional values of farm life and the role of women there.

Mrs. Mary Schaugnessy on her farm near Granville, Wisconsin, 1954. Photo courtesy of The Milwaukee Journal and the State Historical Society of Wisconsin.

Wisconsin Humanities Committee
716 Langdon Street
Madison, Wisconsin 53706
608-262-0706

16mm film; color
58 minutes; completed in 1982

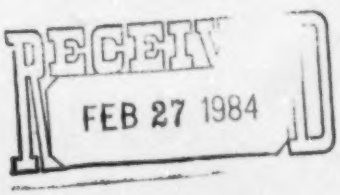
Executive Producer: Gregory Robinson
Producer/director/writer: Phyllis Berg-Pigorsch
Awards and special showings: American Women in Radio and Television; Certificate of Commendation (1983)
Available for rent from: Bureau of Audio Visual Instruction, University of Wisconsin-Extension, P.O. Box 2093, Madison, Wisconsin 53701, 608-262-1644. $15.50 plus UPS shipping charges.
Available for purchase from: Wisconsin Educational Radio and Television Networks, 3319 W. Beltline Highway, Madison, Wisconsin 53713, 608-273-5500. Purchase price: $400.00 in Wisconsin, $600.00 outside Wisconsin.
Auxiliary materials: A discussion guide was prepared by the grantee. A second guide with supplementary materials is currently being prepared by the Wisconsin Humanities Committee.

The film would be useful in programs concerned with women's history, rural life, relations between generations and the impact of modern technology on traditional values. Films that might be used in conjunction with it are:

"Anonymous Was a Woman"
"American Women, Echoes and Dreams"
"Heartland"
"History of Miss Anne Anderson"

A Wisconsin farm family in front of their home in the vicinity of Black River Falls, circa 1895. Photo courtesy of the State Historical Society of Wisconsin.

State humanities councils were established in each state, the District of Columbia, Puerto Rico, and the Virgin Islands by the National Endowment for the Humanities in order to carry out programs which enable citizens of the states to understand and appreciate the humanities as resources for community life. In 1977 the state councils formed an association, now known as the National Federation of State Humanities Councils, to assist the councils to achieve their purposes through a program of publications, research, conferences, information exhange, and special projects.



National Federation of State Humanities Councils

12 South 6th Street, Suite 527
Minneapolis, Minnesota 55402
Telephone: (612) 332-2407

NON-PROFIT ORG.
U.S. POSTAGE
PAID
Minneapolis, MN
Permit No. 1824

ADDRESS CORRECTION REQUESTED